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VOL. 40—No. 32

SATURDAY, AUGUST 9, 1862

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Mlle. TITIENS will sing Howard Glover's new song, "THEY OFFER RANK TO ME," at the Gloucester Musical Festival, 1862.

MR. EMILE BERGER will play at Mrs. Merest's Recitals on the 12th August, at the Victoria Rooms, Ryde, Isle of Wight, the following Transcriptions for the Pianoforte:—"A SYMPATHISING HEART" (from Howard Glover's Opera of *Ruy Blas*), "FRESH AS A ROSE" (Balfé's admitted ballad, composed expressly for Sims Reeves), and his own popular Solo, "LES ECHOS DE LONDRES."

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MILLE. GEORGI will sing "PENSA ALLA PATRIA" (Rossini), and "BY THE SAD SEA WAVES" (Benedict), at Mr. Leonard Walker's Concert, August 11.

MR. SWIFT will sing **BALFE's** admired new Song, "SI TU SAVAIS," at Mr. Leonard Walker's Concert, August 11.

MR. GEORGE PERREN will sing **ASCHER's** popular Song, "ALICE, WHERE ART THOU?" at Mr. Leonard Walker's Concert, Hanover Square Rooms, Monday Evening, August 11.

THE MISSES HILES will sing the Duet for Soprano and Contralto, "O GLORIOUS AGE OF CHIVALRY," from Mr. HOWARD GLOVER's popular Operetta of "Once too Often," at Mr. Leonard Walker's Concert, August 11.

MR. EMILE BERGER will play his popular Solo, "LES ECHOS DE LONDRES," at Mr. Leonard Walker's Concert, August 11.

MR. LEONARD WALKER will sing at his Concert, Hanover Square Rooms, Monday Evening, August 11, "LARGO AL FACTOTUM" (Rossini), "THE SINGING LESSON" (Fioravento), Randegger's Trio, "I NAVIGANTI," and "THE BELL RINGER" (Wallace).

MISS ALICE DODD will sing, on the 11th instant, at the Hanover Square Rooms, a new Ballad, "I'M VERY SAD TO-NIGHT, MOTHER," composed expressly for, and dedicated to, her by Mr. HERMANN SLATER.

MILLE. MONTEBELLA, Mr. GEORGE PERREN, and Mr. **LEONARD WALKER** will sing Randegger's Trio, "I NAVIGANTI" (The Mariners), at Mr. Leonard Walker's Concert, August 11.

MR. FABIAN will sing Howard Glover's popular Ballad (composed for Mr. Sims Reeves), "SHE MAY SMILE ON MANY," and Reichardt's popular Lied, "THOU ART SO NEAR, AND YET SO FAR," at Mr. Leonard Walker's Concert, August 11.

MILLE. FLORENCE LANCIA and Mr. **LEONARD WALKER** will sing the Grand Duet from *Il Trovatore*, "MIRA DI ACERBE LAGRIME," at Mr. Leonard Walker's Concert, August 11.

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AMERICAN PIANOFORTES.

NOT one of the least anomalous things in the present state of affairs on the other side of the Atlantic is, that whilst Birmingham was manufacturing arms to send to America, New York should be making pianos to send to London. The reverse would have been a more natural order of things, seeing that Europe is at the present time in the attitude of a peacemaker, whilst America unhappily is in that of a belligerent. Nevertheless it is pleasant to know that Americans are not all wedded to the dread Bellona, and that amid the fruitless strife between North and South the peaceful arts still flourish, and the meek-eyed Cecilia holds her own. It is indeed singularly striking how peaceful are all the products in the American Department of the Great Exhibition, and how the emblems of kindly plenty still prevail there. The husbandman finds ingenious tools for wooing the stubborn earth; the handicraftsman a variety of labour-saving machines for bringing useful manufactures to the million; the artist, paintings and sculpture; the musician, musical instruments. Only the warrior is left unrepresented.

The International Exhibition is so rich in musical instruments from all parts of the Globe, that in ordinary times it would not excite surprise that our cousins from the other side of the Atlantic had availed themselves of a good opportunity to show the Old World that they too can do something in the way of making them, especially as regards the pianoforte. A few travelled artists, and one or two manufacturers, were at least aware that excellent pianos were made in the States, and that exportation from Europe had virtually ceased. The more enthusiastic of the artists who long since had visited America did not hesitate to claim for the pianos made there a high perfection of tone and workmanship, but the sceptical hesitated to believe that the trade had progressed so far as it really has. We are now able to judge for ourselves. Messrs. Steinway & Sons, of New York, exhibit four pianos in the American department. They are so excellent that the jury has awarded a prize to and an encomium on the fortunate makers. When we find that they are thus officially ranked with the best instruments in the building, we may readily conclude that they combine all the best known points of the manufacture, and perhaps introduce some novelties. The instruments are handsome in exterior, displaying taste and richness of carving without any overwrought striving for splendour, or special predilection for mere cabinet work. Musically they are of the fullest compass, and speak with real grandeur of tone,—a square or horizontal piano made by this house having the power of an average grand, and withal a quality of sound which will bear favourable comparison with that of any country. In America the square piano takes the place of the upright piano here. It is the instrument of the home circle. To this circumstance may be ascribed the marked improvements which have been made in its manufacture—improvements which we may here add have been extended also to grand pianos. The manufacturers claim the following peculiarities in the building of their instruments:—

1. A novel distribution of the sounding board, of the bridges, and of the strings; 2ndly, A new construction of the iron frame; and 3rdly, The adoption of a double repeating mechanism, which imparts to the touch greater ease, elasticity, and promptness.

The opinion has widely obtained latterly that the square or horizontal piano could not be perfected to the same extent as the grand, as, indeed, the fruitless efforts in that direction would seem to demonstrate. The attempt to

obtain more power and volume of tone by stretching the lower-toned wires over the shorter or higher-toned ones (called overstringing), in order to gain more room and sounding board surface, proved only partially successful, in consequence of the inequalities in the scale which resulted from that plan. The makers who were most enthusiastic for the theory abandoned it at length as impracticable; but Messrs. Steinway & Sons seem to have extended their experiments to a successful issue. By the invention of an ingenious acoustical instrument, they were enabled to ascertain the exact vibrations of the sounding board, and to place the bridges—two or more, as the case might require—on exactly the spots that would least interfere with the same. The result was a great increase of tone, and unusual equality throughout the scale. This principle they have applied to all kinds of pianos, with the most satisfactory results.

Being enabled, then, to allot to each individual string a larger share of sounding board, and to bring it into closer harmony with the workings of the same, their next efforts were directed to the *quality* of the tone produced. To combine the mellowness of wood-constructed pianos with the strength and brilliancy of those in which iron constituted a principle feature, was obviously the desideratum. The pianos exhibited at South Kensington, described by the Jury as "powerful, clear, and brilliant," demonstrate the gratifying, and in many respects surprising, success which has attended this effort. The iron frame used by Messrs. Steinway & Sons is a single casting, contrived—for horizontal pianos—in such a way that the heretofore unavoidable intersections of the sounding-board bridges are entirely done away. This important modification secures at once an even and uninterrupted scale. In consequence, too, of the pressure of the iron frame upon and against the tuning-block—thus welding, as it were, the two substances into one solid whole—they have obviated the transverse vibrations, and avoided those dull thumping by-tones which are so offensive to the sensitive ear. The iron frames of the grand pianos are upon the same principle, being distinguished only by the shape of the iron bars, which form a triangle pressing with the broad end against the tuning-block,—a construction which gives strength, and assists materially in keeping the instrument in tune.

The advantage of Messrs. Steinways' double repetition action over that heretofore in use seems to consist in its independence of the "jack" and "nut," thereby permitting a free and unrestrained movement. Experience has shown that all appendages to either the "jack," the "nut," or the "hammer," ultimately and inevitably result in a rattling kind of noise, and an injury to the tone, whereas this mechanism insures ease, elasticity, promptness, and force of touch.

These fine instruments have attracted the attention they merit, and have been purchased by Messrs. CRAMER, BEALE & WOOD, who, we learn, have become the English agents for Messrs. Steinway & Sons.

BOSTON (MASSACHUSETTS).—The Mendelssohn Quintette Club are setting out upon a summer tour, dispensing Art and courting Nature, through the free mountain regions of New Hampshire and Vermont. On their way they will furnish the music for the commencement exercises at Burlington and Middlebury Colleges,—music worthy of such "classic shades." They mean also to give concerts in various places, especially at the favourite resorts in and about the White Mountains. Truly the visitors to North Conway and the Glen House and Franconia have good things in store for them. How Beethoven will sound under the solemn shadow of the mountains!—*Dwight's Journal*.

CHERUBINI.*

I.

MARIA LUIGI (Carlo Zenobio Salvatore) CHERUBINI was born at Florence, on September 8, 1760. This date has been generally accepted as the correct one, on the strength of the notice with which the great master himself furnished Choron, author of the *Dictionnaire historique des Musiciens*, in the year 1809. On the other hand, in the autograph list of his compositions which was published, from his papers, at Paris, in 1843, by Bottée de Toulmon, Cherubini names September 14 as the day of his birth. In the same year, 1760, Prince Esterhazy appointed Haydn, then twenty-eight, his Capellmeister. Three years later, Mozart, a boy of seven, excited the wonder of the Parisians; while Beethoven first beheld the light of day ten years after the subject of this memoir.†

Cherubini's father, Bartolomeo, was a musician. He gave lessons in Florence, and was *maestro al cembalo* (pianoforte accompanist) at the Pergola. The son received musical instruction when only in his sixth year. At nine, he learned harmony and thorough-bass from the Felicis, father and son, and continued his studies in composition, as well as in singing, under Pietro Bizarri and Joseph Castrucci. His extraordinary talent for composition quickly developed itself. When only in his fourteenth year, he wrote a mass (the first in his list), and an *intermezzo* for a private theatre. These works were speedily followed by two masses for four voices, with orchestra; and, before he had attained his seventeenth year, by two "Dixits," several "Lamentations," a "Miserere," a "Te Deum," an oratorio (performed in St. Peter's church, Florence), a motet, a second *intermezzo*, a grand cantata, and several operas.

Despite the seductions of incipient reputation and wondering applause, young Cherubini felt the necessity of continued and deeper musical study in order to enable him to attain the high eminence towards which his genius irresistibly impelled him. He yearned to work under a great master; and the admiration of Leopold II., Grand Duke of Tuscany, and eventually Emperor, furnished him with the means. In the year 1777, having been granted an annual allowance by the Grand Duke, he proceeded to Bologna, and placed himself under the superintendence of the eminent Sarti. When Sarti, in 1779, went to the cathedral at Milan, as successor to Fioroni, Cherubini followed him; so that he enjoyed the instruction of that admirable teacher for nearly four years. This instruction, after the manner of the Italian masters of the period, was of a far more practical than systematically theoretical nature. Working and writing in imitation of great models formed its principal feature. In this way all the necessary rules of art were learned and exemplified, under the unceasing supervision of the teacher, who, however, rarely gave any other reasons for his corrections than the authority of the school. Consequently in the list of Cherubini's works during this period we find, for the most part, only antiphonies, or choral songs for four, five, and six voices, after the fashion of the old composers of the Romish Church. These student-works constitute the result of his exertions up to his twentieth year. Thus he laboured eleven years in educating himself to become a thorough musician—an example of perseverance and serious resolve, which, of a truth, forms a striking contrast to the rapidity which marks the education of many modern composers. We must not, however, forget that custom, and the mode of teaching adopted by the composers of that age, had something to do with these long years of study. A rational systematically progressive method of instruction was not known, or, at any rate, not applied. Nevertheless, that, thanks to the mode of study in question, Cherubini invariably proved a more sure and complete master of musical composition than he otherwise would have done, is shown indisputably by all his subsequent productions; though as a teacher of the theory of his art he always manifested, in his scientific explanations, a certain amount of awkwardness, also the result of the course of study he had pursued. While for all his rules he was ready with the most admirable examples, which displayed the fullness and solidity of his knowledge, he either disdained or found it a really difficult task to explain theoretically what he taught practically with the utmost perfection; and he used to get annoyed when people did not understand the half hints which he threw out. Yet, in 1835, he published a book of theoretical instruction, *Cours de Contrepoint et de Fugue*. How does this agree with the above facts? Fétis furnishes us, in the second edition of his *Biographie Universelle*, with an explanation, which must be considered all the more reliable, inasmuch as he himself enjoyed the advantage of Cherubini's instruction. According to Fétis, "Cherubini never thought of writing any manual of this description. He had, however, written for his pupils models of

all kinds of counterpoint, single and double, imitation, canons and fugues. Prefixed to this collection were two or three pages of fundamental rules, comprising pretty much what Mattei* had given in his work. All Cherubini's pupils copied out these pages, and know what they contain. Some one, though I cannot say who, now hit upon the idea of turning the collection of examples to account. It was, however, necessary to have accompanying letter-press. Cherubini would not write it, and so Halévy undertook the task. It was in this way that Cherubini's *Course of Counterpoint* was produced. It was precisely in this manner, also, that Cherubini contributed only practically to the various "Schools" of the Paris Conservatory, though he did so, certainly, most admirably, as, for instance, in the case of the "Singing School" by his classical *soffeggi*, and, in that of the "violin and violoncello schools," by the examples which accompanied them. Sarti, however, did not keep his favourite pupil employed only in contrapuntal studies. We learn from Cherubini's own entries before his catalogue, that his master initiated him in the secrets of dramatic composition as well, and made him compose the airs, &c., of the second parts in his operas. In the autumn of 1780, Cherubini, then in his twentieth year, began his career as a dramatic composer, with the opera of *Quinto Fabio*, performed in Alessandria, during the fair. He inserts it in his list with the remark: "This was my first opera; I had then completed my nineteenth (twentieth?) year"—without saying anything about the success, which, to all appearance, was not very great, since he was not requested to write an opera for 1781, and, during that year, composed nothing for the stage, except portions of another opera, intended for Venice, and which he actually began, although for reasons not known, he never finished it. The year 1782, on the other hand, was fertile in compositions, part of which, probably, he had prepared in the foregoing year. Three grand three-act operas were produced: *Armida*, during the Carnival, at Florence; *Adriano in Siria*, in the spring, for the opening of the new theatre at Leghorn; and *Mesenzio*, in the autumn, at Florence. In addition to these, he wrote, in the same year, ten Notturnos for two voices, four melodies for one voice, an aria, with full band, for Crescentini, one for Rubini (an older tenor of that name), and two duets with accompaniment of two *Cors d'Amour*,† for an Englishman. Under the date of 1783, we learn from the catalogue the fact, previously unknown, that Cherubini wrote a second opera, called *Quinto Fabio*, played at Rome in the month of January. In the same year, also, his comic opera, *Lo Sposo di trè, Mario di Nessuna*, was produced in Venice.

From the publications of the day, we find that Cherubini's was already a celebrated name in Italy. The comic opera just mentioned appears to have been successful in Venice. The composer was there called "Il Cherubino," "less as a play upon his name, than on account of the beauty of his melodies" (*Indice teatrale* for 1784). The Jesuits of Florence, in order to fill their church for some charitable purpose, even manufactured an oratorio out of fragments selected from his operas, and he himself composed two fresh choruses for it (1787). In the same year, he supplied the theatre at Florence with the opera, *L'Idalide*, in two acts, and that at Mantua with *Alessandro nell' Indie*, in three.

(To be continued.)

WEIMAR.—The Grand Ducal Theatre closed a short time since. During the season the following operas were performed:—*Die Kinder der Haide*, by Rubinstein; *Robert le Diable*; Gounod's *Faust*; *Die Zauberflöte*; Wagner's *Fliegender Holländer*; *Le Prophète*; *Die Saalrize*, by Kauer; *Lohengrin*; *Orpheus in der Unterwelt*; *Fra Diavolo*; *Tannhäuser*, and *Don Juan*, which masterpiece brought the season to a close.

* Pater Mattei, Martini's most faithful pupil (and instructor of Rossini), died in 1825, in his native city, Bologna. He left behind him a theoretical work, *Practico d'Accompagnamento sopra Bassi numerati, &c., con diverse Fughe*, Bologna, 1825 and 1830, in three volumes. The examples, however, are alone admirable. Mattei also owed, therefore, his immense reputation as a teacher to his practical method of instruction. Fétis can refer only to this book, since nothing is known of any other theoretical work by Mattei.

† *Cor d'Amour*, *Amorshorn*, and, also, *Amorschall*, was the name given by the Russian musician, Kölbäl, to a horn which he invented about 1760, and the improvements in which consisted of valves and a semi-circular cover upon the opening. This idea of a valve-horn was not pursued farther, because the "Iventionshörnes" introduced a short time subsequently were another step towards the end afterwards obtained by the "Ventilhörner."

* From the *Niederrheinische Musik-Zeitung*. Translated expressly for the MUSICAL WORLD by J. V. BRIDGEMAN.

† The writer might have added that the year preceding Cherubini's birth was also that of Handel's death. — Ed.

THE CHURCH OF ST. PAUL, COVENT GARDEN, AND ITS NEW ORGAN.

ST. PAUL'S, Covent Garden, was one of the earlier of London's suburban churches, called forth by the gradual extension of the town westward, that set in in the earlier part of the seventeenth century. The district,—twenty-six acres in extent,—which now constitutes its parish, was anciently a garden belonging to the Abbot and Convent of Westminster, and then called Convent Garden, of which the present appellation is an evident corruption. This garden, with other contiguous lands of the Abbot, which were originally named the *Elms*, and afterwards Seven Acres, and Long Acre, having reverted to the Crown at the dissolution of monasteries, was given by Edward VI. to his ill-fated uncle, the Duke of Somerset; after whose attainder, the Convent Garden portion was given, in 1552, to John Russell, Earl of Bedford, who was Edward's Privy Seal; and the Earl built thereon a town residence for himself, the site of which was where is now the junction of Southampton Street with the Strand. Up to the reign of Charles I., the ground was disposed in fields for pasture. At this time, James, fourth Earl of Bedford, began to build the district, and soon the Piazza, as now seen, and several of the adjacent streets sprang up. To meet the requirements of his numerous new tenantry, the Earl resolved to build a new church; and in 1731 a piece of ground was set out for its site, as also for its burial ground; and at the hands of Inigo Jones, who had been the Earl's architect in the laying out of the estate, and building the houses: the edifice was raised at a total cost to the Earl of 4,500*l*. It was then a Chapel of Ease to St. Martin's-in-the-Fields, with an endowment provided by the Earl of 100*l*. per annum to the minister, and 50*l*. for the curate. Immediately on the restoration of Charles II., an Act of Parliament was obtained, constituting it an independent parish church, under the title of St. Paul, Covent Garden, and assigning to it the Bedford estate here, as its parish; the living being made a Rectory, in the county and archdeaconry of Middlesex, in the diocese of London, with the patronage vested in the Earl of Bedford and his heirs, three churchwardens being authorized for the management—the patron having the privilege of nominating one, the Rector another, and the parishioners the third.

In order to meet his employer's views of economy, and at the same time produce an edifice in accordance with classical art, Inigo had recourse to that order which properly admits of no ornamentation—viz., the Tuscan—adapting for the structure the plan and proportions of ancient Grecian and Roman temples (omitting, however, in the erection the Peristyle, with which these famous structures were usually surrounded) as described by Vitruvius, for neither in Greece or Italy is there any standing examples remaining of these ancient works.

The proper rank in the scale of excellence to which this building belongs as a work of constructive art has been a subject of much controversy, the conflicting criticisms by men of talent are not a little extraordinary. For instance, *Ralph* the architect, in his "Critical Review of Public Buildings," thus praises it: "The church here is without a rival, it is one of the most perfect pieces of architecture that the art of man can produce; nothing can possibly be imagined more simple, and yet magnificence itself can hardly give greater pleasure. This is a strong proof of the force of harmony and proportion; and at the same time a demonstration that it is taste and not expense which is the parent of beauty." *Walpole*, on the contrary, in his "Anecdotes of Art," thus speaks of the Church and the Piazza. "Of these structures I want taste to see the beauties. The barn-roof over the portico of the church strikes my eyes with as little idea of dignity or beauty, as it could do if it covered nothing but a barn." And he further adds, "but in justice to Inigo, it must be owned the defect is not in the architect, but in the order;" and corroborates his own judgement by repeating an anecdote which was related to him by the Speaker Onslow—namely, "When the Earl of Bedford sent for Inigo, he told him that he wanted a Chapel for the tenants of Covent Garden, but added, he would not go to any great expense; in short, says he, I would not have it much better than a Barn." "Well then," replied Jones, "you shall have the handsomest Barn in England."

Mr. Papworth (an architectural critic of later day), in allusion to this church and Inigo Jones, says: "Having accomplished in this work all that he intended, combining with economy, suitableness, stability, force of effect, and the beauty that results from propriety and just proportions, and as it exists an unique and chaste example of an ancient and neglected order, the building is surely entitled to the suffrages of the public, particularly as it has increased in reputation as the works of the Greeks have become better known to the connoisseur, and he has improved in architectural acumen; and perhaps it will not be valued the less as being an interesting subject of curiosity to enlightened foreigners, and certainly possessing their approbation."

Papworth's criticism would seem a sort of medium between *Walpole's* severe censure and *Ralph's* unqualified praise—and perhaps the happy medium. In reference to the latter, few will say that the edifice is particularly taking, either out or in. Nor, on the other hand, would more accord entirely in *Walpole's* views. Yet it will generally be conceded that the portico and overhanging roof of the east end are picturesque in effect, and that the whole edifice is impressive from its vastness and apparent stability, and agreeable from its excellent proportions and the simple rusticity of the order. Nor is the interior less remarkable. If the extreme plainness here shows economy to have been the primary consideration of the founder, suitableness to its application is not a less striking characteristic. The absence of columns and arches, and secondary walls of any kind, contribute to render the edifice, in an auditorium point of view, convenient and useful, yielding as it does some fifteen or sixteen hundred sittings, with the advantage that the occupant of every sitting is enabled to distinctly see and hear the preacher.

The circumstances of utility and adaptation to purpose here adverted to would seem to have been appreciated at their value up to the end of the first quarter of the present century; for we see the Church Building Commissioners of that day select this particular church as the model for arrangement for several of that familiar batch of a score or so of new metropolitan churches that were then erected under their direction: thus see more particularly St. John's, Waterloo Road, St. Peter's, Eaton Square, St. Pancras, New Road, St. Barnabas, King's Square, and others. But the revival of the Gothic style, which set in some twenty years later at the instance of the High Church party, has now taken such firm possession of the public taste, for our modern Church Building, as to render the advantages just adverted to, all-important as they are, of no consideration as set against the associations attaching to Gothic columns and pointed arches, high-pitched roofs, "fine-drawn aisles," transepts, chancels, and chapels.

The ground plan of the church is a parallelogram, with two wings attached at the west end. The eastern front is formed of a deeply-recessed portico, composed of two massy Tuscan columns and square piers at the angles, surmounted by an architrave and cantiliver cornice of immense projection, and crowned with a pediment of like projection, and which latter, in the pure style of the ancient temples, really finishes the roof.* Within the triangle of this pediment is a bold clock-dial, illuminated at night, remarkably convenient for the adjacent market. Underneath the portico are apparently three entrances; but those of the sides only are doorways, the altar-piece being placed against the interior wall of the central compartment. The western front is similar to the eastern, but without the portico; and here the centre doorway being used, the side doors are blank. The flanks of the church have four lofty arched windows, the elevation being finished with the cantiliver cornice continued from the front and the eaves of the roof. The southern wing is a porch, and contains a staircase to the gallery of that side: the northern one is a vestry. On the top of the roof at the western end is a square turret with cupola top, of remarkable insignificant appearance. There are two bells; the larger a fine one. The interior of the church is an unbroken oblong square of 105 feet by 55, without arches or columns, other than the small ones that carry the galleries, which latter occupy the sides of the edifice. The ceiling is horizontal, and rests on a block cornice which forms a finish to the side walls: it is panelled into circles and other figures. In a large circle in the centre is the name of the Deity, in Hebrew character, in a glory and clouds.

The altar-screen is formed of panneling and pilasters of the Corinthian order, surmounted by an entablature and pediment. On the apex of the pediment is an urn and pedestal, and an angel in a reclining posture on each side. These figures were from the classic chisel of Mr. T. Banks, the Royal Academician. Above the Tables of the Law, the Belief, and the Lord's Prayer, are two circular frames containing the texts: "The Law came by Moses," and "Grace and Truth came by Jesus Christ;" and on a label in the pediment: "Glory to God in the Highest!" This composition occupies the whole of the central east wall, there being no altar window.

According to *Walpole*, the church was repaired and beautified at

* It may here be remarked, in reference to the very striking portico of this church, that it is quite certain Inigo Jones's original design for Covent Garden embraced a piazza entirely surrounding the market place; and a part of the plan was that the portico of the church should range with and form part of the piazza of the west side. But the breaking out of the Civil Wars stopped the progress of the work; and when, at the Restoration, building operations were resumed, circumstances had intervened frustrating the completion of the intent; the original design being carried out only to the extent of about one third of the square as now seen.

the private charge of the tasteful Earl of Burlington. Done out of veneration of Vitruvius, at whose shrine the noble amateur was so enthusiastic a worshipper, as well as out of respect to the church as a work of Inigo Jones, the first exemplifier in this country of true classic architecture. This was in the year 1727.

In 1788, the entire building was repaired at the expense of the parishioners, when the outer walls, which originally were merely brick covered with plaster, were cased with Portland stone, and the interior was re-embellished, at an expense to the parishioners of about 11,000*l*. And, at the same time, the rustic gateways on either side the eastern end, which Jones had imitated in brickwork from Palladio, were rebuilt in stone. This church was then esteemed one of the handsomest, most costly, and most beautiful of the metropolitan churches. The ceiling was a grand painting, the work of E. Pierce, sen., a pupil of Van Dyck.

In 1795, this grand edifice was destroyed by fire. Unfortunately for the parish, an insurance for 10,000*l*. in the Westminster Fire Office had been allowed to lapse twelve months previous to the fire, by neglect of renewal, hence the entire loss by the calamity fell on the parish. The re-institution was effected under the direction of Mr. Hardwick, architect. The exterior was given its former appearance, the old walls, having withstood the flames, remained. The interior is also considered to have been strictly a re-institution, minus, of course, the Earl of Burlington's tasteful decoration: indeed, economy in the work of restoration seems to have so far prevailed, that the remarkable plainness gives to the interior a quaker-like appearance, and produces, therefore, disappointment, when contrasted with the simple grandeur of the outside. The edifice is well maintained. It had a thorough repair in 1851.

The organ has always occupied the west gallery. The old instrument was of the GG "long octaves" class, having three rows of keys, ten stops on the great organ, six on the choir, and six on a "Fiddle G" swell, with a set of pedals and pipes. It was built by Gray, at a cost of 550 guineas, and a gift to the parish by the Duke of Bedford, at the time of the re-institution of the church after the fire. The organ always ranked as a very inferior one, and besides this, it has been badly cared for. Nothing in the way of renewals or improvement—with the exception of a set of pedals, and unison pipes for them, which were put in a few years ago—appears to have been done for the instrument, from the time it was set up in 1798 to the time it was taken down in 1862.

On the breaking-down, last year, of this organ, His Grace the Duke of Bedford—the patron of the living, and owner of the freehold of the parish and the market dues—consented, at the intercession of the Rev. Mr. Hutton, the Rector, to bear the expense of a new one. And a new instrument has just been built for the church by the Messrs. Bevington, under the immediate direction of Mr. Willing, organist of the Foundling Hospital Chapel; and as it is fair to infer that this organ, in its constructional arrangement, is the perfection of a church organ of its price, according to that distinguished artist's views, a synopsis of its constituent parts may be instructive to the curious in such matters.

GREAT ORGAN.

CC TO A IN ALTISSIMO.

1. Bourdon, 16 feet tone.
2. Open Diapason.
3. Gamba (Tenor C).
4. Stopped Diapason (Clarabella Treble).
5. Principal.
6. Fifteenth.
7. Twelfth.
8. Mixture.
9. Trumpet.

CHOIR ORGAN.

CC TO A IN ALTISSIMO.

1. Dulciana.
2. Stopped Diapason (Metal).
3. Suabe Flute.
4. Clear Flute.
5. Principal.
6. Clarinet.

SWELL.

TENOR C TO A IN ALTISSIMO.

1. Bourdon.
2. Open Diapason.
3. Stopped Diapason.
4. Dulciana.

5. Principal.
6. Mixture (5 Ranks).
7. Hauboy.
8. Horn.
9. Contra Fagotta.

PEDAL.

CCC TO F. 30 NOTES.

1. Open Diapason (wood), 16 feet.
2. Bourdon, 16 feet tone.
3. Posaune (wooden tubes), 16 feet.

COMPOSITION PEDALS (DOUBLE ACTION).

- No. 1. brings on Diapasons only.
2. ditto up to the Fifteenth (not including the Twelfth).
3. ditto Full Organ without Reeds.
4. ditto Full Organ.

COUPLERS.

- No. 1. Swell to Great.
2. Swell to Choir.
3. Great to Pedals.
4. Choir to Pedals.
5. Octaves up to Pedal.

The draw-stops are arranged in two irregular rows on either side of the manuals—the swell-pedal and coupler handles being placed to the left, the great and choir on the right. The movement is smoothed by the draw-rods being made circular, and the perforations of the case being felted round. The composition-pedals work from left to right. A double-action pedal shifts the great to pedal coupler. The swell to great, and swell to choir-couplers fix by a notch, and recede with a spring. The metal pipeage throughout is said to be of the best spotted metal. The instrument is tuned upon the equal temperament principle. The cost was 650*l*., i.e. 575*l*. in money, and the inside of the old organ,

the latter valued at 75*l*. The old mahogany case remains, having been enlarged in the profile to take in the new works. Its front is a poor copy of the design usually adopted in Father Smith's organs.

When the setting-up of the organ in the church was completed, the parishioners were invited to hear its powers tested at the hands of Mr. Willing; and the event having also been well advertised, brought together a large auditory, in which was a pretty good sprinkling of organists and organ amateurs. In the course of the interpretation upon it of some ten or a dozen pieces of music of more or less fullness of part, Mr. Willing displayed the most striking of the effects the instrument is capable of. However, no sounds or effects were discernible throughout the performance—masterly as the same was—that could be said to be attributable to any constructive speciality in the instrument, or other than such as are commonly produced upon large modern church organs generally. Nevertheless the organ is a fine one, and the parishioners of this snug little parish may congratulate themselves on the acquisition, and without cost to themselves, as it is. But the organ connoisseur would say, here was a chance lost of doing something very fine to the promotion generally of the art of the factor of the "king of instruments." With so magnificent a patron something grand might have been achieved. Had the worthy Rector been bold enough to have opened his mouth at 1000 guineas, instead of the 500 he went in for, subsequent circumstances would seem to justify a conclusion that the larger amount would have been at once forthcoming; or failing this, the parishioners of this well-to-do little parish might readily, by subscription, have afterwards eked out the Duke's contribution to the requisite fund. Not that the discriminating musician would have desired to see here a reproduction of the huge inflated work recently set up in a neighbouring church, but say an instrument of about thirty-five registers, distributed on three manuals of uniform compass and pedal, appropriating to the latter some seven or eight of these, thus giving to the pedal the distinctive character of a strictly independent organ, a principle of construction which all enlightened English authority concurs in pronouncing the correct thing.

But the extra cost, and the additional space requisite for this deep tone work, seem to set a bar to the adoption of the principle in this country, and thereby the make-shift—the pedal-coupler—is perpetuated. Such an institution, however, as is above sketched, might have been set up here, in the old case, for the sum adverted to, and we should then have had in London at least one model church organ.

55 Regent Street.

F. C.

THE LONDON MUSIC HALLS.

(From The Observer.)

THE London music halls, after having rapidly risen to be considered one of the institutions of the metropolis, are as rapidly degenerating into a great public "social evil," arising not more from their increasing numbers than from the manner in which they are generally conducted. This may be thought at first reading a harsh and undeserved condemnation, but its truth will become apparent upon examination.

When Mr. Morton, the present proprietor of The Oxford, and the originator of these music halls, first opened the Canterbury Hall, in the Upper Marsh, Lambeth, some dozen years since, the public were taken by surprise at the vast improvement he had effected over the old "free and easies" and "cock and hen clubs," until then patronised by the working classes; and the press spoke unanimously and deservedly in favourable terms of the undertaking. Mr. Morton, though he doubtless opened the Canterbury as a commercial speculation, at the same time combined with it a sincere desire to improve the musical tastes of the masses. With this view he surrounded himself with a staff of male and female vocalists, who, if not pre-eminent in their profession, were all possessed of respectable talent; were good musicians, with good voices; and were capable of rendering the glees and catches of Bishop, or the songs and ballads of Dibdin, Russell, Balfe, &c., which formed the staple of the entertainment, in a pleasing and effective manner. The lighter or comic business was confided to a gentleman of experience and education, possessed of a large fund of genuine comic humour, who had earned considerable popularity as a low comedian on the legitimate stage, and who fully sustained his reputation at the "Canterbury." In this satisfactory manner Mr. Morton for two or three years carried on his establishment, ever on the alert to place before his patrons musical novelties of a character suited to it. Under this good management the "Canterbury" soon gained a name; its fame spread far and wide, and it became the nightly resort of those who, at the end of their day's labour, wished to pass a pleasant hour of recreation in listening to some healthy songs tolerably well sung. The success of this establishment called up a host of competitors amongst

the proprietors of public houses and amongst scheming speculators; but, unfortunately, in their case, competition did not improve the quality of the article. Money was the main object with the new competitors, and the elevation of the taste of the people was either entirely overlooked, or thought of only as a secondary consideration. The love of art was in fact unknown to, or unthought of by, them. The result was not surprising. Instead of producing an entertainment by which the tastes of their visitors might be improved, they lowered the standard of the entertainment to suit the previous habits of their patrons; and as the "halls" increased in number, the proprietors, to retain their patrons and "draw" an audience, vied with one another in producing "sensational novelties," no matter how absurd or out of place in a "music hall" so long as it brought "grist to the mill" or "money to the till." Even the "Canterbury" itself was compelled to succumb to the rage thus created for "sensations," and its proprietor was constrained either to close his establishment, or follow in this "sensational movement," although it has never descended so low as some of the so-called "music halls," where the chief attractions are acrobats, "gorillas," juggling, "tub running," bad nigger singing, "the Cure sung by a man standing on his head," and a class of songs and style of singing that would not have been tolerated in the old "free and easy" parlour of the public-house, but is hailed with delight in the well-lighted, gaudily-decorated and spacious "music hall."

That these "halls" have become a great, "social evil" must be patent to all who have taken a glance at their interiors; and there is no exception from the aristocratic hall of the West End to the sailor's delight in the East. The class of entertainments provided in them, and the nature of the scenes nightly enacted in the drinking bars and saloons with which these "halls" are now supplied, are identical. As regards the entertainments, there is generally, to keep up appearances, one really good selection of music sung from some popular opera, with more or less talent; but the rest is made up of hackneyed songs by half-intoxicated vocalists, "comic" singing by men and women destitute of one spark of genuine humour, for which deficiency they make up by slang, obscenity, and buffoonery; nigger melodies by minstrels who have sung themselves hoarse by their exertions in the streets during the day, and by the "sensation" feat of the acrobat and trapezist—the latter clever enough in their way, but suited only to open-air amusements, or gardens, such as Cremorne or Highbury, and totally out of place in a "music hall." One, however, of the most objectionable features in these entertainments, and which has done more to deteriorate them than anything else, has been the introduction of "female comic singing." None of these halls now consider their company complete without one or more "comic" or "serio-comic"—the new name for fast and slangy dialogues—ladies. These "comic ladies" are mostly devoid of any real talent or humour, and are generally third and fourth-rate actresses, who have failed on the regular stage as "singing chambermaids," and whose only attraction seems to consist in their fine dress, a liberal display of legs, suggestive attitudes, the utterance of double entendres, slang, and sentiments unwomanly and unnatural, and a boisterous vulgarity and brazen impudence, which, though it may excite the laughter and admiration of the fast clerk or the dissipated mechanic, causes the reflecting and judicious listener to grieve to see women placed in so equivocal a position for a few shillings per night. Another objectionable feature is the senseless encore system now pursued in these halls, and encouraged by the proprietors, as, by compelling the singers to appear two or three times in succession, they save expense by keeping the number of their company at the minimum. Formerly an encore was only given as a mark of satisfaction by the audience at the extra exertion or talent of the person so honoured, and was accepted by him as a just recognition of his services; but now it is the invariable custom to encore every song, save only the good musical selections: no matter how rubbishy the song, or wretched the style or the singer, the encore follows as a matter of course; and the sonorous voice of the conductor may be heard exclaiming, "Mr. — will oblige again." In the case of comic singers, this system is carried so far that three encores is the rule. This absurd practice takes away all stimulus from the singer, and disgusts the great majority of the audience, being indulged in chiefly by boys and youths "out for a lark," and who by their noise and clamour drown the remonstrant hiss of the more rational listeners. So much for the entertainments; in themselves quite a sufficient condemnation of the clam put forward by the proprietors of these "halls" to be considered instrumental in "improving the musical tastes of the masses."

It is, however, in the disgraceful scenes enacted in the drinking bars and saloons attached to these "halls" that the greatest evil exists—evils which cannot fail of exercising a fatal influence upon the frequenters of these places, of both sexes, who, in the first instance, "go to hear a song," but become initiated in vice and immorality, rendered

more easy and dangerous by the seductive influences with which they are surrounded. The more "respectable" the "hall" the more prominent is this feature. These saloons are filled by "men about town" of all ages and conditions, with and without characters: there may be seen the young and inexperienced clerk and the heartless skittle sharp and blackleg, the patrician *roué* and the plebeian "fancy man;" and there also may be seen, and heard too, the real "social evil," the members of the "frail sisterhood," some decked out in gaudy trappings and finery, others in plain garb, "assuming a virtue if they have it not," but all intent on one thing—the taking in of any "young man from the country" who may fall in their way. This mixed crowd of folly and vice keep up a continued chattering composed of obscene jests and vulgar repartees, to the great annoyance of the decent tradesman or working man, who, accompanied by his wife or sweetheart, may have visited the "hall" in the delusive hope of hearing some good singing, but whose ears are thus polluted with vulgarity and slang. It is this sort of thing that has driven, and is still driving, the respectable portion of society from these "halls," and it is to provide attraction for the more "spicy" patrons that "comic ladies" and other "sensational performances" have been introduced. In these saloons the scenes that used to be enacted in the lobbies and saloons of the theatres are reproduced even in a worse and more offensive form.

The police and the parish authorities are now occupied in a very proper crusade against vice and immorality in the Haymarket and its neighbourhood; but what is the difference between the saloons and bars of these music halls and the saloons at "Kate Hamilton's" in Leicester Square or at "Godred's" in Piccadilly, except in the hour of the night at which they are open? The class of frequenters and the proceedings are the same. The music halls close at twelve, the Haymarket saloons open about that hour. As no police or magisterial interference takes place with the music halls, it would appear that what is vicious, and obscene, and immoral in the Haymarket saloons between twelve and four in the morning is harmless and innocent between nine and twelve at night in the saloon of the "music hall."

The above remarks are written only with the object of drawing the attention of the more respectable among the proprietors of these halls to the evils existing, in the hope that they will devise a remedy, and thus prevent their establishment being placed under such police regulations as, while it would protect public morality, would not fail, at the same time, of being personally annoying and inconvenient. Let the system with which the "Canterbury" was inaugurated be acted upon, with all necessary and desirable improvements, and nothing more could be required. Let the present system continue and "music halls" will become a public nuisance, equally with "penny gaffs," to be treated accordingly.

STUTTGART (From a Correspondent).—From the annual report of the season of 1861–62 at the Theatre Royal, we learn that on eighty-six evenings that the theatre was opened for opera, forty-two works of twenty-three different composers were performed; thirty-nine works, by twenty-two composers, constituting the entire entertainments on eighty-one evenings, and three operettas, by three composers, forming, on the five remaining evenings, only a portion of the programme, which was completed by a short farce, play, or ballet divertissement. Of Auber, five operas were performed on eleven evenings; of Mozart, four operas on seven evenings; of Meyerbeer, three operas on seven evenings; of Flotow, two operas on six evenings; of Lortzing, two operas on six evenings; of Verdi, three operas on six evenings; of Gounod, one opera (*Faust*) on six evenings; of Rossini, three operas on five evenings; of Abert, two operas (*König Enzo*, three times, and *Anna von Landshron*, once) on four evenings; of Méhul, two operas on four evenings; of Offenbach, two operas on three evenings; of Donizetti, two operas on three evenings; of Halévy, one opera (*La Juive*) on three evenings; of Benedict, one opera (*Die Kreuzfahrer*) on three evenings; of Beethoven, one opera on two evenings; of Boïeldieu, one opera on two evenings; of Marschner, one opera (*Hans Heiling*) on one evening; of Kreutzer, one opera on one evening; of Bellini, one opera on one evening; of Gläser, one opera on one evening; of Pressel, one opera on one evening; and of Grisar, one opera on one evening. Of the above thirty-nine operas, the following were new; Gounod's *Faust*; Verdi's *Ballo in Maschera*; Abert's *König Enzo*; Auber's *Gustave*, and *Maçon*; and Benedict's *Kreuzfahrer*. Of the operettas, the following was new: Offenbach's *Lied des Fortunio*, and revived, at least after the lapse of a generation, Méhul's *Schatzgräber*. With reference to dramatic productions, works by the following authors were performed—namely: Shakespeare, eleven times; Mad. Barch-Pfeiffer, eight times; Benedix, eight times; Feldmann, seven times; Scribe, six times; Gutzkow, five times; Raupach, three times; Göthe, four times, and Schiller, four times.

TO CORRESPONDENTS.

SYMPHONIST.—That Mozart must at first have taken Haydn for his model in the composition of orchestral symphonies seems as reasonable to conclude, as that, subsequently, he so greatly surpassed the original as to induce Haydn to return the compliment. To the truth of the latter proposition, the fact that twelve grand symphonies, composed by Haydn for the concerts of Mr. Salomon, the violinist, were not commenced till the year of Mozart's death, bears unquestionable testimony. Mozart was born at Salzburg, January 28, 1756 (three years before Handel died). Haydn came into the world nearly a quarter of a century earlier, at Rohrau, March 31, 1732. Mozart died at Vienna, December 5, 1791, at the age of thirty-six; Haydn, seventeen years later, in the same city, May 31, 1808.

SUBSCRIBER (Uttoxeter).—The tune was originally wedded to an old Venetian *canzone*, beginning—

"L' allegria non è perfetta
Quando manca la donnetta."

CONTRAPUNIST.—J. S. Bach died nine years before Handel (in 1750).

NOTICES.

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The Musical World.

LONDON: SATURDAY, AUGUST 9, 1862.

THE success of the season just passed at Her Majesty's Theatre is not solely to be attributed to the influx of visitors to the International Exhibition. The management is entitled to no measured praise, and the performances have been distinguished by variety and excellence. Mr. Mapleson, indeed, in his initiative essay to carry on the great establishment in the Haymarket, has shown an amount of enterprise and liberality with which few, except those who knew him well, could have accredited him. His task was by no means easy, and the anticipations of his friends not over sanguine. When the opulent Spanish banker, who had been for some time in treaty for the theatre, withdrew his application, and Mr. Mapleson had been accepted by the noble proprietor, barely two months was left him to provide band, chorus, principals, and a working staff to get the house in order. Yet, within that period, a thoroughly efficient, if not a large, company of singers was engaged, and an orchestral force secured, that wanted little more than reinforcement in the leading stringed instruments to render it irreproachable. The new manager appeared to have been guided by one determination, which cannot sufficiently be lauded in the director of a theatre. He obtained, and where he could not, endeavoured to obtain, the best artists in each department. The engagement of Mlle. Titiens and Sig. Giuglini at starting, was a foregone conclusion. Without these two favourites of the public, the theatre could hardly have opened its doors with any prospect of success. But Mr.

Mapleson knew that more was expected. Variety is as much the soul of operatic enterprise as excellence. No doubt he had cast his eyes widely abroad for some time previously in search of singers, in the hope that he might be inducted into the government of the Old Opera. His survey was not circumscribed by the Old World. He had heard from reliable sources favourable accounts of a young *prima donna* of the Piccolomini school who had been turning the heads of the audiences in New York and elsewhere across the Atlantic. He engaged her incontinently, and announced her for several parts. The young American artist, however, did not put in an appearance, owing, as we have been informed, to a severe domestic affliction. Consequently some of the operas set forth in the prospectus were not given. The engagement of Miss Louisa Pyne may be taken as a compromise for Mlle. Kellogg, and the substitution of so eminent and popular a songstress could not have proved otherwise than satisfactory in the highest degree. Miss Louisa Pyne played three parts—Zerlina in *Don Giovanni*, Susanna in the *Nozze di Figaro*, and Arline in the *Bohemian Girl*, in all of which she sustained her position beyond dispute as the most accomplished and gifted of English *prima donnas*. If Miss Pyne's engagement is to be renewed next season, we would suggest, with deference, the production of Auber's *Crown Diamonds*, or the *Domino Noir*, or Meyerbeer's *Pardon de Plöermel*, as singularly agreeable to the fair artist's style and means.

The engagement of Mlle. Trebelli proved one of the decided "hits" of the season. The young artist may be said to have jumped with a bound into public favour. The merits of Mlle. Trebelli are indeed rare. Possessed of a voice of beautiful and sympathetic quality—a true *mezzo-soprano* at once rich and sonorous—with intonation never at fault, and musical taste and feeling not to be surpassed, she has proved a veritable trump card for the establishment, and promises to exercise no inconsiderable influence on its future. With such an artist many of Rossini's operas, laid aside for want of proper exponents, may be produced with advantage. We have seen *Semiramide* take its place on the stage directly singers had been found who could interpret the music. With Mlle. Trebelli—provided, however, a Rossinian tenor could be procured; no difficulty, we imagine, with Sig. Calzolari open to a summer engagement—the management might vary the performances gracefully with *Cenerentola*, *L'Italiana in Algeri*, and *La Donna del Lago*. The last opera indeed—if, as we hear, Sig. Mongini is to be engaged next season—might be produced with very great effect, with Mlle. Titiens as Elena; Mlle. Trebelli, Malcolm; Sig. Giuglini, Fitzjames; and Sig. Mongini, Roderick Dhu. But we are speculating about the future, when we should be commenting on the past.

The success of the "Sisters Marchisio" went even more to prove that Rossini's music was becoming a necessity at the opera than that the "Sisters" themselves were great artists. That their style was admirable—that they had studied in the best school—and that their example was invaluable, could not be disputed. *Semiramide*, which had been looked upon by modern purists as little better than a musical mummy, became a positive attraction, even although the general execution was by no means so satisfactory as that of other operas given during the season. The reputation of the "Sisters," and their extraordinary *ensemble* singing no doubt excited unusual interest in their behalf; nevertheless, we maintain, from attending the performance of *Semiramide* frequently, that the music was a special source of delight, and would have been still greater if the cast had been as

efficient as that of the *Trovatore*, the *Nozze di Figaro*, the *Ballo in Maschera*, or the *Bohemian Girl*.

That Mlle. Titiens has been the special mainstay of the theatre during the season everybody will acknowledge. The popular artist, indeed, this year more than ever, vindicated her claims to the title of one of the greatest dramatic singers of modern times. Moreover, by her performance in oratorio she advanced herself considerably in the estimation of the public; and half her fame this year has been won out of the theatre. Perhaps Mlle. Titiens was never rated more highly as a vocalist than after singing the music of Alice in *Robert le Diable*, unless when she sang the part of the Countess in the *Nozze di Figaro*. Signor Giuglini, only inferior to Mlle. Titiens as a public favourite, was indisposed at the beginning of the season, and had to take his *congé* for a few weeks, to recruit his health. His place was but indifferently supplied by Signor Armandi—a tenor, however, of unusual energy, if not extraordinary accomplishment, who maintained the character of Roberto in *Robert le Diable* throughout the season. The production of Meyerbeer's masterpiece was creditable to the management—although the cast was susceptible of improvement—as was also Mozart's *Nozze di Figaro*—although the piece might have been better acted. The other novelties or revivals do not call for particular comment. Signor Giuglini's return to the theatre, with renovated powers, brought back the *Trovatore*, the *Huguenots*, and *Lucrezia Borgia*, to the manifest delight of the admirers of the modern repertory. Signor Giuglini, on his return, sang with all his old charm, and with the co-operation of Mlle. Titiens, Mlle. Trebelli, and Miss Louisa Pyne, the season went on swimmingly towards the conclusion. Nor should we omit the eminent service rendered to the performances by M. Gassier, who proved himself not only one of the most versatile, but one of the most excellent of artists, sustaining with equal effect Assur in *Semiramide*, Figaro in the *Barbiere* and the *Nozze di Figaro*, Enrico in *Lucia*, and the first conspirator in the *Ballo in Maschera*. The engagement of Sig. Zucchini was useful in an important point. A good buffo had long been wanting at the Opera, and the want has been in a great measure supplied. If Sig. Zucchini be not a first-rate singer, he is an experienced and conscientious artist, and has a good deal of natural humour. He should be welcomed with honours. Among the basses, above all, we would particularly mention Mr. Santley, now, perhaps, as regards vocal powers and singing, the most accomplished barytone before the public. Mr. Santley is young as an actor, but experience comes speedily, and to so shrewd and clever an observer time is never thrown away. He is fast winning fame on the Italian stage.

The other artists who figured more than respectably in the performances were Mlle. Louise Michal, Mad. Lemaire, Signors Bettini, Naudin, Vialetti, and others. But of these we shall have something especial to say when we come to our RESUMÉ OF THE SEASON.

HERR LENZ, author of the *Trois Styles*, is a "strange compound of intelligence and eccentricity. He cannot be uniformly sane even about Beethoven, the hero of his idolatry; but when he speaks of others, his lucidity is still less steadily manifested. Writing, or rather "talking," of Mendelssohn's three quartets, Op. 44, he tells us that the first *allegro* of No. 2 (in E flat)—"*s'échappant comme une fusée d'un mordant grupetto*"—is a masterpiece. Its energy,

the passion breathing through each melodic phrase, the variety and interest of its contrivances, make it a worthy rival of the grand allegros of Beethoven. The *scherzo* is of an order which, excepting in the works of the triumvirate of instrumental music, surpasses in originality all that has been written in the style." Presuming the "triumvirate" to mean Haydn, Mozart, and Beethoven, it would be difficult to find where Haydn has matched this *scherzo*—or indeed Mozart—considering that neither of them wrote what is commonly termed *scherzi*.*

Elsewhere, in the same rhapsody (*Beethoven et ses Trois Styles*), Herr Lenz devotes a chapter apart to Mendelssohn, and says a sufficient number of things to prove that he was as incapable of appreciating the composer of *Elijah* as Oulibischeff—the panegyrist of Mozart, *quand même*—of estimating Beethoven. In one place our "critic" pronounces Mendelssohn incontestably the *fourth* great master of the Quartet; while in another he says—"Mendelssohn is the *only* author whose quartets can be played with effect after Beethoven's;" and in a third, we are apprised that "the quartets of Mendelssohn have, generally speaking, a more symphonic character than those of Beethoven." It is difficult to reconcile these anomalous statements; still more to understand what the Muscovite *dilettante* and anti-Oulibischeffist writes about the *scherzo* of the celebrated Ottet for stringed instruments. After pronouncing the first *allegro* a composition of the highest order, he descends into speculations about the *scherzo* as mystical as anything to be met with in the wildest effusions of Herr Richard Wagner's "*Art-work of the Future*," or "*Oper und Dram.*" Here is an example, in which Herr Wagner's paradox about the influence of Judaism on music is transcended:—

"The Hebraic turn of the *scherzo* appears new; but it will never be a truth in music, inasmuch as this element of the thought of Mendelssohn is neither a necessity nor an exception justified by sufficient motive, but the reflection of an individuality too exclusive to have the right of imposing itself upon the world. We are reminded of a leaf from the Talmud serving as title-page for a book which treats of wholly different matters" (!).

Of the *scherzo* of the quartet in E minor the same ingenious critic says: "Freed from the Hebraic 'tics' of the author, its value is enhanced"—besides more of the same kind of rhodomontade. Such paradox, happily, will not be accepted for *criticism* by impartial judges, more especially when applied to genial, exquisite, and thoroughly original music, like that of Mendelssohn in general, and his *scherzi* in particular, of which the one in the Ottet (afterwards abbreviated, scored for the orchestra, and substituted for another in his first orchestral symphony†) is among the earliest and raciest examples.

IN directing attention to the subscription now being raised for the purpose of presenting a testimonial to Mr. Charles Lewis Gruneisen, we are performing a most pleasurable task, and one in which we feel sure of finding many sympathisers. The substantial character of the Conservative Land Society has this year been most thoroughly proved; and, thanks to the ability and untiring zeal with which the

* What can be expected, from an æsthetic-critical point of view, of a man who says—"Those who make Bach and Handel a constant pre-occupation most frequently understand nothing at all about the mission of those great men, which was to create for their art a style *rigorously didactic*. Handel "*rigorously didactic*!"

† For the Philharmonic Society, at whose concerts the Symphony in C minor was first played in London, under the direction of the composer himself.

* It would be a difficult task to translate this into intelligible English.

business has been managed by its indefatigable Secretary, the "*coup de main*" intended fatally to damage its interests proved literally a "*coup manqué*." The Society passed not merely successfully, but triumphantly, through the ordeal. That such an occasion should have suggested a recognition of the trustworthiness of the principal officer, must be readily admitted, and that the members of the Society will, one and all, show their strong sense of his invaluable services there can hardly be a doubt.

But it is not alone in testimony to his official integrity and capacity that Mr. Gruneisen's friends are anxious to come forward with their subscriptions; the musical and literary world have long known in that gentleman one of the ablest contributors to the critical press, as well as one of the warmest supporters of art—to whom, moreover, we are in a very great measure indebted for the establishment of the Royal Italian Opera, which, fifteen years since, first raised its head in proud and successful rivalry to the long-established theatre in the Haymarket, and has since reached the topmost pinnacle of European fame. It has therefore been decided to extend the privilege of contributing to those who, not being members of the Conservative Land Society, may still desire to express their esteem for a man who has in so many ways shown himself entitled to the highest consideration.

ENGLISH OPERA ASSOCIATION (LIMITED).—We understand this Association will, in all probability, make its *début* at the Theatre Royal, Drury Lane.

Mlle. TREBELL, having terminated her engagement at Her Majesty's Theatre on Thursday, left London for Paris yesterday. Mr. Mapleson has signed with her for three more seasons.

MAD. ARABELLA GODDARD is staying at Boulogne-sur-Mer, and will not return to England until October.

MR. LAND'S TOUR.—Mr. E. Land, always busy when the season closes, has projected a grand autumnal tour in the provinces, to commence in the second week of October. The artists engaged are Mad. Gassier, Mlle. Marie Cruvelli, Mr. Swift, and Herr Joseph Hermanns, vocalists; Mad. Arabella Goddard, M. Sainton and Sig. Bottisini, instrumentalists. Mr. Land's managerial experience is proverbial; but who could not "manage," we may ask, with such artists to control? Mad. Gassier, one of the most brilliant of modern sopranos, makes her first appearance in the provinces for three years, and will, no doubt, revive the impression she created in her former visits; Mr. Swift, next to Mr. Sims Reeves (*facile princeps*), is one of our most accomplished tenors; Mlle. Marie Cruvelli (sister to the renowned "Sophie") is a *contralto* of the highest accomplishments; Herr Hermanns has taken out his certificate at Her Majesty's Theatre. The names of the instrumentalists can derive no additional lustre from any eulogy of ours. In M. Sainton, Sig. Bottisini, and Mad. Arabella Goddard Mr. Land has simply announced three of the greatest performers now before the public. With such attractions, indeed, success is certain—more especially with Mr. Land, so skillful an *impresario*, to exhibit them.

BROADWOOD'S PIANOFORTES.—In the second letter of M. Fétis on the musical instruments in the International Exhibition, we find the subjoined:—"My colleagues and I have remarked, with regret, that most of the English makers seem to have lost sight of this ideal of the piano, to which all the resources of their art should tend. Among those, whose instruments figure at the International Exhibition, there are few who have not presented us a model of their invention of a mechanism for the repetition of the note. To see the efforts of their imagination to attain this kind of merit, you would be tempted to believe that they consider it the *ne plus ultra* of the qualities of a true instrument. But of what use are all these inventions more or less imperfect? Much more important are the essential qualities of sound, of *timbre*, of equality, of finished workmanship; and these, I must say, we have seen with pain that the greater number of the English manufacturers neglect. Even old houses, which formerly enjoyed a

justly acquired fame, have fallen off in their productions. Mr. Henry Broadwood alone has not only maintained intact the secular glory of his ancestors, but he has gone on with the time, and the different pianos from his factories offer to the Exhibition the realisation of the perfect ideal of this class of instruments. They are four in number, grand concert form, the cases of ebony from Coromandel and of rosewood. These pianos satisfy in the completest manner all the conditions of sonority, of distinction and of mechanism required in the piano of an artist. I must mention here an important improvement introduced in the new grand pianos of the house of John Broadwood & Sons. It consists in a new arrangement of the iron barrier to balance the traction of the strings and secure the solidity of the instrument. These barriers, it cannot be denied, are an awkward necessity, because, on the one hand, they often give a ferruginous *timbre* to the sound, while, on the other hand, they load the instruments. We have seen in the Exhibition grand pianos, which had not less than six big iron bars. Mr. Broadwood has replaced all this apparatus by a single buttress of forged iron, whose resistance to the pulling of the strings is equal to that of all the barriers hitherto employed."

HEILIGENSTADT.—The colossal bust of Beethoven, modelled by Gasser, in conformity with the order of the Verschönerungsverein, and intended for the well-known "Beethoven Road" between Heiligenstadt and Grinzing, is already cast, and will soon be completed.

TURIN.—Sig. Tamburini has received the order of St. Maurice and St. Lazarus from King Victor Emmanuel.

PARIS.—(From an occasional Correspondent).—"O *matre pulchra filia pulchrior!*" The late Mad. Cinti Damoreau, after the first performance of Auber's *Diamans de la Couronne*, was asked, at least so says M. Téry of *L'Europe Artiste* (why, by the way, do they not spell the MUSICAL WORLD as correctly as your contributors spell *L'Europe Artiste*, instead of eternally writing it MUSICAL "WOOD," "WORRL," or "WOOL"?) so says M. Téry (I don't write that name Try—M. Try) at least so says M. Téry—was asked whether she had "assisted" at that solemnity. "Yes," she replied, "but I left at the end of the first act, as I don't like *les chants Thillon*" (*féchantillon*). I wonder if Mad. Thillon was present at the first performance of Mad. Cinti Damoreau's daughter, at the Imperial Opera the other night, in *Guillaume Tell*; and I wonder what would be her answer should a similar question, *mutato nomine*, be put to her:—"Yes, but I left at the end of the second act, as I don't like *les chants Damoreau*" (*féchandamoreau*). "O *matre pulchra filia pulchrior!*," by-the-bye, cannot, with any twisting, Horatian or otherwise, be made to apply to Mlle. Damoreau; whose *nanna* was, nevertheless, no great—but we must not be ungallant. S.

The Operas.

ROYAL ITALIAN OPERA.

THOSE who from the beginning expressed themselves strongly not only about the actual talent, but about the future career, of Mlle. Patti, must have derived more than ordinary gratification from her performance on Wednesday night, when, for the first time in London—probably for the first time under any circumstances—she undertook the arduous character of Dinorah. With no wish to detract one iota from the merits of those accomplished contemporaries, who, here and elsewhere, have, from time to time, essayed the part, we must in strict justice declare that, in our opinion, so picturesque and happily finished a delineation of the half-crazed maiden in whose mouth the composer of the *Huguenots* has placed such delicious music, was never witnessed till now. That Mlle. Patti, with her uncommon natural endowments, and gathering experience with years, would continually approach nearer and nearer to the ideal perfection which none are destined completely to attain, it was natural to suppose. Her progress, however, seems to have outstripped the ordinary speed; inasmuch as she who, scarcely more than twelve months since, came before us as a mere girl—possessed of rare gifts, it is true, and for her age of as rare acquisitions, but still a girl, in whom extreme youth was not more emphatically a plea for immediate sympathy than a set-off against com-

paratively imperfect execution—contrived on the occasion under notice to win the unanimous and hearty approval of the most critical audience in Europe, in what is perhaps the least amenable part of the romantic lyric drama. The Dinorah of Mlle. Patti is from first to last an entirely new creation, and, moreover, in the fullest degree as captivating as new. It is not merely in all respects, whether regarded in a dramatic or in a vocal sense, the best Dinorah we remember, but, viewed as a whole, the only Dinorah entirely realising the poetical conception which laid so strong a hold upon the imagination of Meyerbeer as to inspire him with those delicate and truly fascinating melodies that stamp *Le Pardon de Ploermel*, if not as the most brilliant, certainly as the most ethereal of his masterpieces. Originality has been universally recognised as an attribute of each successive assumption of Mlle. Patti. Whatever may be her shortcomings, she invariably thinks for herself, invariably presents the character she is assuming under a fresh and unhackneyed aspect—the mark of her own piquant individuality being everywhere apparent. This, combined with youth, a prepossessing appearance, and a natural grace that enables her to tread the stage as though she had been “born to it,” confers upon all her endeavours a certain indefinable charm. The attraction thus created, and which gives to her Zerlina, her Rosina, and one or two other impersonations, the peculiarities so agreeably distinguishing them, is, perhaps, nowhere more vivid—perhaps nowhere so vivid—as in her Dinorah, the most elaborately studied, the most carefully wrought out, and, at the same time, so successfully are the mechanical means kept out of sight, the most apparently spontaneous of her performances. Every scene—every situation, in short—exhibits some new and unexpected point to strike attention; not “points” in the conventional meaning of the term, but delicate touches that, by filling out the picture, make it all the more natural and true. The first scene, where Dinorah sings to her pet goat, which, though absent, she fancies she beholds in her reverie,—

“ Si carina,
Dormi in pace,
Caprettina
Gentilina!”

gave a foretaste of what was to come. Nothing could be prettier, nothing more entirely in the spirit of the situation. The goat—the “caprettina gentilina”—was exclusively addressed, exclusively thought of, just as if there had been no such thing as an audience in the theatre. The musical phrases, too, of this very beautiful piece seemed to be mixed up with the dramatic action, as though the two were one, essentially parts of each other and inseparable. The duet with Corentin, in which Dinorah becomes as playfully mischievous as just before she was gentle and caressing—ruthlessly exciting the nerves of the timid boor, who takes her for a spirit, and making him “dance and pipe” at her caprice—was a masterpiece from beginning to end. In the prelude, Mlle. Patti echoed the mellifluous tones of Mr. Lazarus’ clarinet with such fidelity that, but for the charm intrinsically appertaining to the human voice, it might have been thought that phrase and response proceeded from the same instrument. The trio at the end of the first act was just as good, and just as effective, in its way; and never have the receding strains of “Il tintinnar,”—

“ Piano, pianino!
“ Suono argentino!”

—which accompany Dinorah as she winds her way slowly up the rock, just as the curtain is about to descend—been uttered with a sweetness more thoroughly congenial. That the famous “Shadow-duet” should produce an extraordinary impression, after what has been already described, was only to be expected. The music of this genial, charming, and original scene may have been executed by other artists with almost equal fluency; but we never heard it delivered with such strict dramatic propriety, or with such an infinity of piquant and refined expression. The acting was really wonderful. The “shadow” on the rock became as it were an intimate companion of Dinorah; and when she speaks to it of Höel’s love—“Non sai ch’ Höel m’ama?” the manner in which the confidence was imparted, both in the position of the crouching figure and the accents of the tremulous voice, reached the very ideal of the “picturesque.” No wonder that such an exhibition should rouse the whole house to enthusiasm. Passing over the *finale* to the second act—in which, nevertheless, there were many things to notice—we may state, in general terms, that the last scene was a worthy climax to the rest. The gradual progress of returning reason was delineated with consummate art, and the impression produced by each familiar object, as it alternately offers itself to the slowly awakening sense of perception in Dinorah, conveyed in a manner so genuine, and at the same time so graceful, as to show that even if Mlle. Patti had never been taught to sing she was evidently intended by nature to become an actress. The whole performance, indeed, was a triumph of the most legitimate kind—the most legitimate and the greatest that the young artist has

achieved since she delighted the English public with her first notes—as the interesting heroine of Bellini’s *Sonnambula*.

The other principal parts were, as usual, filled by Signor Gardoni, M. Faure, and Mlle. Nantier Didée, the subordinate characters by Mad. Rudersdorff, Signor Neri-Baraldi, and M. Tagliafico.

Although drawing fast to the close of the season Mr. Gye does not slacken the rein of his enterprise, but rather takes a good pull that he may run to the termination of the goal with undiminished speed. One might have thought enough had been effected with the novelties and revivals already given. Not so the director. He would make one more grand coup towards the end and leave an ineffaceable impression. It was a great idea to reproduce Auber’s *Masaniello* with Signor Mario as the Fisherman. Of all operas by French composers, the *Muette de Portici* is most endeared to Englishmen. Its production at Drury Lane, in 1839, was one of the greatest successes on record. No opera of any composer ever fascinated the play-going public to the same extent. No doubt some of the success was due to the singing of Braham, who was never equalled in the part. The work, however, comprises every element of attraction—gushing and spontaneous melodies in every scene, instrumentation clothed in the brightest and most harmonious colours, dramatic power and treatment that never have been surpassed, stirring incidents, gorgeous scenery, rainbow costumes, dances that would provoke old Nestor to motion, and a most interesting plot. *Masaniello* was first produced at the Royal Italian Opera in 1849, with Signor Mario as the hero. The success was triumphant; but Mario, not satisfied with himself, or displeased with somebody else, threw up the part and gave it to Signor Salvi, who retained it for the few nights it was performed during the season. In 1850 *Masaniello* introduced Signor Tamberlik to the English public, and such favour did the new tenor find in his introductory essay, that he was allowed to retain the part thenceforth without interruption. Why, when the opera was reproduced, after an interregnum of eight years, Signor Mario has been substituted for Signor Tamberlik, we cannot say. Perhaps it was but a requital for Signor Mario’s bestowing the part of Jean of Leyden in the *Prophète* on Signor Tamberlik. That, however, *Masaniello* was produced, not who played the Fisherman, was the principal consideration. The public who liked the opera would naturally be satisfied with either one renowned artist or the other in the principal character, and not trouble itself with nice tenor distinctions.

The first performance of Auber’s great work, on Thursday night must have satisfied everybody present that nothing had been left undone to secure for the opera a new lease of popular favour. The dresses, scenery, and appointments were no less than what might have been expected from the establishment—picturesque, magnificent, and complete. Perhaps even at the Royal Italian Opera the scene of the Market Place at Naples, in which the insurrection takes place, has not been surpassed. It is indeed a resplendent picture, and nothing more like reality than the conflict between the soldiers and the fishermen—and nothing more effective as a pictorial illusion—has been witnessed on the stage. The sea-shore view in the second act is another grandly-devised and brilliantly-painted scene; and again the exertions of Mr. Augustus Harris, the stage-manager, are indicated, in a manner not to be mistaken, by the groupings, the motions, and the various employments of the fishermen and their wives.

Of the execution generally we may speak in high terms, but feel assured, nevertheless, that a few performances will be of material service to band and chorus. That there is little time for rehearsals just now we know, and could hardly have expected that the regular course of preparation had been gone through. Still the performance—the first for eight years—was admirable on the whole, and a few trifling hitches we may take for granted will not occur again. The opera is announced for repetition to-night and Tuesday, and we may conclude it will constitute one of the special features of the closing representations.

The cast included Mlle. Marie Battu as Elvira, Mlle. Salvioni as Fenella, Signor Neri-Baraldi as Alphonso, Signor Graziani as Pietro, and Signor Mario as Masaniello. Mlle. Battu seemed thoroughly at her ease in the music—more so certainly than in *Rigoletto*—and sang the opening cavatina with much brilliancy and point, although she found the scena in the fourth act a little too exacting. The Fenella of Mlle. Salvioni was especially graceful and interesting, and was certainly one of the marked features of the performance. The performance of the fair *danseuse* in the tarantella formed a distinctive feature in that most inspiring of national terpsichorean displays. Signor Neri-Baraldi was, as usual, artistic and painstaking, but the character of Alphonso does not enlist the sympathies, and the singer did not create any enthusiasm.

Signor Mario we have heard in better voice, but at times the intense charm of his singing and his refined and irresistible manner were felt

and acknowledged by the entire audience. The customary encore was withheld from the barcarolle, but was awarded to the grand duet with Pietro which follows, and in which Sig. Mario displayed an amount of passion and manly vigour impossible to transcend. The famous "Somno" song we shall hear to greater advantage by-and-bye, when the artist has definitely made up his mind to sing it *mezzo-voce* throughout, as, we fancy, it should be sung, and as old Braham used to sing it. Sig. Mario's last scene was in every respect inimitable. Here his voice was under perfect control, and the snatches of the fisherman's songs as they came filtered through his disturbed brain were given with exquisite grace and feeling. The assumption of madness was at the same time most striking and most natural. Sig. Mario invariably improves upon a new part, and we do not doubt that, splendid as his performance on Thursday night was, it will be still better after a few repetitions. Sig. Graziani sang admirably in the duet just mentioned with Sig. Mario, winning fairly his share of the applause, and gave much effect to the fine barcarolle in the last act.

A word of strong praise must suffice at present for the incidental dances, all of which were performed with brilliant effect by the corps-de-ballet, headed in the tarantella, as we have said, by Mlle. Salvioni, and, as we have not said, by M. Desplaces.

The house was crowded, but was evidently more than half filled with strangers.

These have been the novelties.

The following were the regular performances of the week:—On Saturday, *Don Giovanni*; on Monday, the *Travatore* (with Mlle. Fricci); and last night, *Don Giovanni* (with Mlle. Fricci as Donna Anna).

HER MAJESTY'S THEATRE.

THE numerous strangers now in London have taken advantage of the "cheap nights" (which began on Tuesday week), and the house has witnessed a succession of large audiences. With the exception of Wednesday evening week, when the *Bohemian Girl* (*La Zingara*) was revived, there has been no novelty. Balfe's pretty opera was performed with excellent effect. It could hardly have been cast with greater strength—whether as regards the two principal characters or the others. Miss Louisa Pyne and Sig. Giuglini were the representatives of the heroine and her lover; while Mlle. Trebelli filled the part of the Gipsy Queen, and Mr. Santley that of the Count. The spectators enjoyed the opera as of yore, notwithstanding the absence of the vernacular, and the presentation of old friends in new dresses. Miss Louisa Pyne's portrayal of Arline is well known; nor was it the first time Sig. Giuglini has ventured to appear as Thaddeus. Both sang in their best manner. Mlle. Trebelli gave extraordinary importance to the character of the gipsy. The part hitherto has never been so fortunately embodied. That Mlle. Trebelli would sing the music well was to have been anticipated, but few were prepared for so energetic a dramatic version. The personation, in a word, added another leaf to the laurels this gifted young artist has already won. Mr. Santley could not possibly fail to extort a vociferous encore for his tasteful delivery of "The heart bowed down." But encores were the order of the night, and none of the old favourites escaped.

There has been no other novelty. On Saturday the *Huquenots* was repeated; on Monday, the *Nozze di Figaro*; on Tuesday, the *Travatore*; and on Thursday, *Lucrezia Borgia*—with a selection from *Semiramide*, for Mlle. Trebelli and M. Gassier. On this occasion Mlle. Trebelli, who made her last appearance for the season, was not only encoréd, as usual, in the "Brindisi" of Orsini, but honoured with an enthusiastic "ovation," a just tribute to her great and genuine merit. That in Mlle. Trebelli our Italian opera has discovered a new "fixed star," may be taken for granted.

There has been no change in the ballet—Flora, or "Flöre," awakening every night, as usual, under the saucy features of Mlle. Morlacchi—by which we mean that *Le Reveil de Flöre* has kept its place in the bills.

Don Giovanni to-night, for the last appearance of Miss Louisa Pyne. The "eight extra-cheap-nights" having been dealt out, we are (as was always supposed would be the case) to have another series. So long as he can draw full houses, who can blame Mr. Mapleson? By the way, what has become of Mlle. Katinka (or Katrine) Friedberg? Who has eclipsed her?

MR. C. J. HARGITT.—The gentlemen of the musical profession in Edinburgh, together with some other friends, presented Charles J. Hargitt, Esq., with a handsome silver claret jug, on occasion of his leaving Edinburgh for London. The services rendered by Mr. Hargitt as a Teacher, Conductor, and Composer, to the musical cause in

Edinburgh, won for him this appreciative mark of esteem from friends, whose good wishes he carries along with him into his new field of labour.

MONDAY POPULAR CONCERTS.

(From the *Morning Post*.)

THE two extra concerts given on Monday and Tuesday last, in consequence of the enormous overflow on the occasion of the director's benefit, July 7, were greatly successful; and, indeed, but that Mr. Arthur Chappell's admirable artists, fairly tired out by the constant excitement of an unusually long and busy season, are casting anxious eyes towards green leaves, rippling streams, sparkling seas, and all that kind of thing, we believe that still more "Monday Popular Concerts" might be given (even on Tuesdays) with undiminished pecuniary as well as artistic success. But Mr. Arthur Chappell must rest content, and "let well alone" for the present. In November next, however, he purposes entering upon a new campaign with his 103rd concert; and certainly the choice and delightful entertainments over which he presides with so much taste, judgement, and liberality, will lose none of the incomparable charm that belongs to them by being withdrawn for a while.

The season just brought so triumphantly to a close may be described as one of the very best and most successful Mr. Chappell has yet had for his Monday Popular Concerts. Nearly all the great instrumentalists of the day, and most assuredly all the greatest, have successively appeared, although playing of the highest order has been chiefly represented by Herr Joachim, Signor Piatti, and Mr. Charles Hallé; works by the most eminent masters, revealing the very perfection of musical composition, have been constantly performed as they could be heard nowhere else; the instrumental programme has been judiciously relieved and varied by the vocal contributions of such eminent singers as Mr. Sims Reeves, Mr. Weiss, and the Sisters Marchisio; the able musical critic and historian who writes the "book-programme" (not the least valuable portion of Mr. Chappell's entertainments) has been amusing and instructive as ever; while to Mr. Benedict, the model accompanist, although last in our catalogue of excellences, belongs the merit of having given completeness to attractions which, however great in themselves, would have been incomplete without one for whom no worthy substitute could be found.

The past season has left us a single cause for regret—we mean the long absence of Miss, or rather "Madame" Arabella Goddard, whose splendid artistic achievements are so intimately associated with the history of the Monday Popular Concerts, and to whom, indeed, the success that attended the earlier efforts of the director is in a great measure to be attributed. But if young ladies will get married, and "love their lords," they must take the consequences; and so too, in this instance, must the public. By November next, however, we trust that the great English pianist will be able to reappear before her countless admirers.

SACRED HARMONIC SOCIETY.—Despite the intense heat which set in with fierceness as if to make up for lost time, the counter-attractions, musical and otherwise, the *dis-accommodation* of Exeter Hall, with its narrow seats, and its being the fourth performance of the oratorio in something like as many months, Mendelssohn's *Elijah* on Wednesday week, did not fail to draw a crowd which filled every corner of the building, and every note was as eagerly listened to as if the audience had been seated luxuriously in the enjoyment of cool breezes as well as refreshing "airs." The distribution of the principal parts could hardly have been happier. Mr. Weiss, upon whom devolved the character of the Prophet, has so completely identified himself with it by his dignified and earnest reading of the music that further praise is not needed beyond stating the fact that he fully maintained his reputation. Who again can sing the exquisite tenor music like Mr. Sims Reeves, who does not content himself with the opportunities afforded by "If with all your hearts," and "Then shall the righteous" (the latter enthusiastically re-demanded), but delivers every bar with such intelligence as to raise the least striking passages into importance? Mad. Sainton-Dolby's name is a guarantee for excellence, and nowhere does she shine with greater lustre than in oratorio; *Elijah* affording especial example of her powers, the fierce denunciations of Jezebel, or the soothing accents of "O rest in the Lord" (also repeated by general demand), alike meeting with an exponent capable of giving the composer's meaning. Worthy second to Mad. Sainton-Dolby was Mad. Laura Baxter, whose fine *contralto* has never been heard to greater advantage; the declamation of the air, "Woe unto them," creating a marked legitimate effect. Nor was Miss Paropa less successful in the leading *soprano* part, her principal effort, "Hear ye Israel," meeting

with especial recognition and applause. The band did not appear quite so numerous as usual, and we missed nearly if not the whole of the best known "principals;" however, the difference in quality was made up in energy. The chorus was—as it seldom fails to be in *Elijah*—admirable. Mr. Costa conducted.

The immense throng of visitors now in the metropolis seems to induce a disposition to prolong the musical season to an indefinite length, operas, Monday Popular, and other concerts having stretched far beyond the usual limit; and the portals of Exeter Hall, usually closed in June, are still open to crowds who flock to hear oratorios with a zest that is perfectly refreshing, to the (by this time) somewhat jaded *habitué*. Large as was the attendance to *Elijah*, the numbers seemed if anything greater on Wednesday evening, when *The Creation* was presented with the (nearly) "seven hundred," including the "sixteen double basses." The great majority of the audience were unquestionably "provincials" with a sprinkling of foreigners. This time Mr. Costa had his own band, whose familiarity with the score was evinced. With regard to the chorus we were of opinion that they were numerically weaker than usual, and consequently in more than one instance overpowered by the instruments. Nevertheless, the performance was on the whole satisfactory, and the applause genuine and frequent. Of the soloists, although gallantry bids us give the precedence to Mad. Lemmens-Sherrington, who from first to last sang remarkably well, and shone most particularly in "With verdure clad," and "On mighty wings," it was to Mr. Sims Reeves that the highest honours fell, and never has our great tenor distinguished himself more honourably than upon this occasion. "In splendour bright" created an impression not readily effaced, while "In native worth" was in every respect perfect. The audience, unsatisfied with Mr. Reeves bowing his acknowledgements, persistently demanded an encore, which was, however, judiciously declined by conductor and singer. Sig. Belletti, in "Rolling in foaming billows," and "Now Heaven in fullest glory shone," sang his best, and received the warmest applause. Another performance will be given very shortly, but of what oratorio has not yet transpired.

DRURY LANE THEATRE.—As a supplement to the *Colleen Bawn*, the popularity of which does not seem to be in the slightest degree attenuated by 300 nights of performance, a troop of saltatory Arabs, belonging, it seems, to the tribe of "Beni-zoug-zoug," go through a series of gymnastic feats of the most astounding kind. Were we not in fear of seeming to speak in the language of modern slang, we might most aptly say that these dusky tumblers really act like "bricks," for they build themselves up into lofty edifices, of which they are at once the architects and the raw material, producing strange conglomeration of humanity, like that which we find on the frontispiece to Hobbes' *Leviathan*. Strange indeed is it to see these living structures, of which a slight lad is the normal steeple, lay themselves flat on the ground without falling to pieces, but stranger still is it to see them get up again in all their integrity. To the styles of architecture they adopt there seems to be no limit. The simplest form is the old-fashioned column of three persons, but this is varied *ad infinitum* by increase of number and changes of position; and so extensive is their power of combination, that, granted sufficient force, we do not see what is to prevent them from making themselves into any given edifice, from a station-house to a cathedral. It is comfortable to reflect that the tribe of Beni-zoug-zoug, whatever its calamities, can never be homeless. When its constituents have remained too long *sub Jove frigido*, one-half of them will naturally become a residence for the other, satisfied that the good office will be punctually returned.* There is also a good deal of tumbling, jumping, and somersault-throwing, which agreeably contrasts with the architectural part of the exhibition.

OLYMPIC THEATRE.—Miss Amy Sedgwick, who for some time past was one of the chief supports of the genteel comedy department at this fashionable house, terminated her engagement with a benefit last week; and a great change has taken place in the cast of the *Dowager*, the most important alteration consisting in the assignment of the Countess of Tresilian to Miss Hughes. Ever since the first production of *Daddy Hardacre*, when that young lady played the miser's daughter, she has been an interesting personage in the eyes of the public, from the very natural and inobtrusive manner in which she has sustained parts that perhaps would hardly be remembered were they not intimately associated with her graceful interpretation. Taking a path which, at the first glance, looks like anything but a road to fame, she has by her sole merit gained a high reputation among the real connoisseurs of acting; and many a small dramatic picture of the kind, produced with such exquisite taste at the Olympic, would seem incomplete were not Miss

Hughes among the figures. Accustomed as she has been for several years to represent those specimens of the meek feminine virtues which are content to shine with secondary lustre, but executing her task to a perfection that left nothing to desire, her appearance in such characters as Lady Tresilian—that is to say, in a decidedly high comedy part—marks an epoch in her career. Whether she will ever come up to the ideal of those dashing women of fashion who are so important in many plays, old and new, may reasonably be doubted, but the gay, kindly young "dowager" has all the charm of that natural manner which has been so often appreciated in characters of less pretension. Whatever she does she is always truthful, always confident without the show of assurance, always mistress of her position. Mr. Horace Wigan's performance of Edgar Beauchamp, the bashful lover, produces another change in the cast. Here, again, is an artist who for a long time contrived to shine in the background to such good purpose that his light could not be overlooked, and parts, in themselves insignificant, were marked out by him as striking types of individual peculiarity. His art consisted in seizing on any indication of character that presented itself, even amid a surface of bald dialogue, and often must an author have been surprised to see living figures rise before him when nothing but a fleshless outline had been given to the actor. In the *Porter's Knot*, the principal part in which is sustained by Mr. F. Robson with that marvellous combination of humour and pathos to which the piece owes its popularity, both these meritorious performers may be seen in characters with which they have long become identified. The Smirk of Mr. Horace Wigan, the Alice of Miss Hughes, and, let us add, the Mrs. Burr of Mrs. Leigh Murray, are three as good specimens of secondary parts, thoroughly, appropriately, and withal temperately coloured, as one would desire to see.

SYRACUSE (NEW YORK).—This city is the whereabouts of Mr. J. M. Tracy, whose classical soirées the printed programmes led us to suppose took place in *Weissnichtwo*. We have received the two remaining programmes; they are not wholly classical, since in them we find Kücken, Dreyschock, &c., mixed up with Mendelssohn and Beethoven; but they contain so much more of stirring music than is usual in miscellaneous concerts, that we have thought them worthy of mention. In the two now before us we note the Sonata, op. 26 (with the *Marcia Funebre* and the *Sonata Pathétique* of Beethoven); the *Rondo capriccioso*, op. 14, of Mendelssohn; the *Scherzo* in B minor and *Polonaise* in E flat of Chopin; the Minuet and Finale from Haydn's Symphony, No. 5 (arranged for four hands); besides vocal selections (common ones) from Mendelssohn, Cherubini, Schubert, Rossini's "Tell," &c.—*Dwight's Journal*.

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